

Theatrical & Amusements

'MARRIAGE OF KITTY' IS NEW LIBERTY FILM

Elsie Janis, now appearing at the Liberty theater in "Nearly a Lady," is making the biggest hit of her local career and also is appearing in the best scenario she has thus far written. A versatile and talented young woman, in an offering that suits her to a nicety, aided by a superior, Bosworth cast, tells the story of the Liberty feature which closes with the performance of this evening.

The current chapter of "The Diamond from the Sky" is filled with tensely interesting scenes and situations and the audience is held breathless on a number of occasions. The finale of the chapter leaves the situation unchanged, with the villains and villainess apparently making a winning fight.

Commencing tomorrow evening, Jesse L. Lasky sends to Honolulu a brand-new star, Fannie Ward, in "The Marriage of Kitty." This is a comedy of modern continental and American life and manners which, on the legitimate stage, has enjoyed record runs in all of the principal centers of continental Europe, England, Canada and the United States. It is a comedy of a romantic young American girl who wins a title and a fortune.

The second episode of "Neal of the Navy," the new and highly entertaining serial, will also be shown tomorrow evening.

'Thief' Is New Fox Feature At Bijou Tonight



Miss Dorothy Donnelly, creator of the famous role of Madame X, and Richard Buhler, who will appear at the Bijou theater tonight in the second Fox Film Corporation offering, "The Thief."

"The Thief," the second offering of the William Fox service, opens at the Bijou theater tonight, starring Dorothy Donnelly and Richard Buhler.

Richard Buhler is well remembered in Honolulu, having appeared in his starring ability and pleasing personality. Buhler, some years ago, was voted the handsomest and most popular matinee idol in the city of Chicago. According to all reports Buhler retains these good looks and also his ability as an actor, all of which will be demonstrated in "The Thief."

Dorothy Donnelly is entrusted with the difficult title role in "The Thief," but she is peculiarly fitted by nature and temperament for this part, having attained fame and a leading position as an emotional actress for her work in the original creation of "Madame X."

Henri Bernstein has written a number of stage successes but the consensus of opinion is that "The Thief" is his greatest work. As a photo-play it retains all of the good points of the drama and a wealth of detail impossible to present on the speaking stage.

As an added feature the Bijou management announces a late release two-reel Charlie Chaplin comedy entitled "Work." Chaplin is credited with being the most popular laugh-getter in the films.



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Likes To Sing "Desdamera"



One of Johanna Kristoffy's favorite roles is Desdamera in "Othello," in which she will probably be heard later during the De Folco Grand Opera Company's Honolulu engagement. In the photograph above she is shown in the scene of the last act as she sings the famous "Ave Maria." Tonight Kristoffy sings the title role in "Aida."

KRISTOFFY DECIDES TO REMAIN WITH COMPANY; TO SING TONIGHT

De Folco Organization in "Rigoletto" Makes Greatest Success Since Last Monday

(By HALLETT E. ABEND)

Bearing more than a passing resemblance to a stuffed bird on a woman's hat, after said hat has been exposed to a drenching rain and a 40-mile an hour kona gale—the far-famed dove of peace, driven from Europe and failing to find sanctuary with the Ford expedition, has taken refuge with the De Folco Grand Opera Company.

In other words, Johanna Kristoffy, the soprano for whose second appearance all Honolulu has been waiting, has decided to remain with the company, will sing "Aida" tonight, and is billed for four leading roles for next week.

Yesterday Kristoffy had a falling out with the management, and her attorney, Judge A. A. Wilder, made public a statement that she would not sing in opera in Honolulu again with the De Folco company.

Fortunately for the company, all difficulties have been adjusted, and the leading artist will finish the season here with the organization.

Called "Erava" to Vergeri. Actual proof of the peace pact was afforded last evening to those who were at the opera house to hear the first rendition of "Rigoletto" by the company, for Kristoffy sat in one of the upper boxes. More than that she gave hearty applause to the members of the company on the stage, and her frequent "brava" for Madame Vergeri's exquisite arias were distinctly audible to part of the audience.

"Please say that it was all a mistake—a misunderstanding," said Kristoffy as she graciously motioned toward a chair in the box after the first act. "It is true that I consulted my attorney about a difference of opinion that arose over my contract.

"The matter has been adjusted in a manner mutually satisfactory, and I shall sing 'Aida' Saturday evening, besides four roles next week—probably in 'Faust,' 'La Tosca,' 'Cavalleria Rusticana' and the repetition of 'Aida!'"

"Rigoletto" Worth While. It was generally agreed among those who have attended all of the performances of the company that with Vergeri's "Rigoletto" last night the company gave the most finished performance so far presented, with the exception of "Aida" on the opening night, and that is high praise, for "Il Trovatore" on Tuesday and Thursday and "La Traviata" Wednesday were all well done.

Vergeri was heard for the third time within the week, and has never looked more charming than in the second act last evening. In spite of the singing of leads two nights in succession her voice seemed to gain in sweetness.

Luigi Poggi has been a greatly overworked tenor, last evening being his fourth consecutive big part in as many nights. In spite of that fact his voice was used to exceptional advantage in the second act, when he did the finest singing of his engagement. He was readily pardoned a huskiness which grew upon him later in the evening, for it was realized that he was putting his voice to a great strain after his three previous performances. Poggi's appearance was also very attractive.

Giovacchini is Favorite. Giovacchini was the star of the

evening, however. His Rigoletto is not new to Honolulu, but the artistry of his handling of the role is greatly enhanced by his singing in a properly constructed theater, by good vocal and orchestral support, and by a satisfying staging of the opera.

"Convincing" is a much overworked word, but Giovacchini was just that in a part which is usually overacted. He brought out splendidly the somber tragedy of the old court jester—a character repulsive in every way with the single exception of his passionate love for his daughter—the love through which fate strikes a killing blow.

Several of the stage settings last evening brought appreciative bursts of applause from the audience. There were, however, four shortcomings which were freely commented on, and which can be easily remedied. In the first act, amid the luxurious costumes and settings of the apartments of the Duke of Mantua, one very modern and very cheap chair looked entirely out of place.

Needed: An Old Ladder. In the second act a rather rickety and very modern ladder was used by Mantua's desperadoes to gain access to Rigoletto's home—a ladder so very up to date that even the patent mark and dates were to be seen from the last rows downstairs. In the last act the lights at the back of the stage were evidently not turned off, and during the thunder storm the sky of the back drop was illumined by a soft rose glow, which continued on into the moonlight part of the act.

The fourth, and only really serious adverse criticism, is of the fact that members of the chorus and friends of members of the company are allowed to come and go at will between the stage and the body of the house, using the doors by the boxes. There would be no objection to this if they came and went only between the acts, but last night there was a frequent coming and going, with shuffling of feet, swishing of skirts, and even suppressed whispering while the principals were singing on the stage.

Last Monday "Aida" was marred by a similar trespassing to and fro—mostly by members of the Hawaiian Band. The management will do well to avoid a repetition of the annoyance this evening.

Mario Good as Montorone. Mario Marti had his best chance last evening as Count Montorone, and made a rather impressive and memorable thing of the short role. Bernice Holmes, though down on the program for the part of Maddalena, did not sing. The part was taken by Matilde Renis, whose voice is not capable of responding to the demands of the part. The great quartet in the last act was, of course, applauded to a resumption.

This afternoon Vivian Kingston, who made such a favorable impression Wednesday in "La Traviata," is repeating that opera at a matinee. This evening's cast for "Aida" will be as follows:

Aida Johanna Kristoffy
Amneris Bernice Holmes
Rhadames Eugenio de Folco
Amonasro Paolo Galazzi
High Priest Joachim Wanrell
Il Re Umberto Rovere
Un Messaggero William Giffani
Una Sacerdotessa Mabel Robertson
Conductor, Luigi di Rocca.
Corps de Ballet, Emilia Costanza Premiere Danseuse.

The attendance last evening was better than it has been any night since last Monday, but still not up to what Honolulu should furnish for

MET in the MOVIES

By CLINTON PEDRICK.

Lasky sends us a new one for tomorrow, Fanny Ward. If she is up to the usual standard for Lasky comedy, we will be content.

Marguerite Clark, whose "four feet two of sheer delight" is incessantly winning new admirers, adorns a hoop-skirt in "Mice and Men." The vision of the dainty little Famous Players star in billowy silk is the best argument yet advanced in favor of the fashions of 60 years ago.

Hazel Dawn made an important discovery during her recent sojourn in Florida. She had supposed, judging from the prominent position they occupied among the dollar signs of the most zilded Broadway hostilities, that alligator pears were a luxury. But the Famous Players star now asserts that the name was given to the fruit because the Florida natives maintain that it is only fit to feed to alligators. Some one in Honolulu should volunteer to write Hazel some real alligator pear facts.

Los Angeles jewelers attracted great crowds by a window display containing hand-colored photographs of Myrtle Stedman as "Solweig" in the Oliver Morosco filmization of Ibsen's "Peer Gynt," a Paramount feature which stars the London actor-manager, Cyril Maude. This remarkable drama is one of the sensations of the year, and will be presented on the Paramount program in Honolulu during Carnival week. Cyril Maude received the paltry sum of \$10 per minute for his performance in "Peer Gynt," which is one of the largest amounts on record for motion picture stars.

Anita King, "The Paramount Girl," was invited to visit Seattle the latter part of December to preside at the opening ceremonies of the new Coliseum theater in that city. The Coliseum is the largest theater devoted to pictures in the Western states, and Paramount Pictures will be their exclusive feature. In addition to Miss King's accomplishments as an actress, she is a lecturer of wonderful personality. She appeared before more than 400 audiences on her triumphant tour across the continent, explaining to all how motion pictures are made, and she is now contemplating a lecture tour which will be illustrated by motion pictures showing some of the greatest productions in course of preparation.

"Neal of the Navy" is going big. The opening number of this great serial 12-part photo-romance at the Liberty went off with smashing records. The dashing rapid-fire action during the whole chapter is but an illustration of the possibilities of the balance of the narrative. The story, which is published in the Saturday Star-Bulletin, was the subject of much praise from the secretary of the navy, and the result was that he obtained permission from Congress to allow the producing company to enact its entire photo drama with the assistance of battle ships, cruisers, torpedo boats, and even the officers and crews of these ships took part in the play. The Maryland was used in the majority of cases, and on her last trip to Honolulu, many interesting stories were told by her crew of the excitement prevailing aboard while the pictures were being taken. The romantic element of the photo-play is good, and adds much to the interesting episodes as they progress. This is the best serial thus far presented in Honolulu.

Marguerite Clark and Mary Pickford are surely rivals in fame, as far as Honolulu goes. This month opened with Little Marguerite, who smashed all records for attendance at the Liberty. The following week was given over to Mary Pickford, who even broke Marguerite's record. So little Mary now holds the Honolulu record for attendance in four consecutive days. Next Thursday Miss Clark comes back to us again, this time as "Helene of the North," which has had runs of many weeks on the mainland. This play presents the dainty star in the most unique impersonation she has yet assumed throughout her triumphant association with the motion picture art. The subject combines in a decidedly novel manner the cultured atmosphere of aristocratic society circles with the rugged environment of the trackless wastes of Northwestern Canada. Between these far extremes the drama sways with uninterrupted fascination, and whether in the limitless wilds or the warm, luxurious drawing room, Marguerite Clark is equally effective and enchanting.

ROYAL ARCH MASONS INSTALL NEW HEADS

With Dr. A. C. Wall, retiring high priest, officiating, assisted by L. M. Velesen, past high priest, the newly-elected officers of Honolulu chapter No. 1, Royal Arch Masons, were installed at ceremonies held in the Masonic temple last Thursday evening. After the installation a banquet was held at the Young hotel. The new officers are as follows:

N. E. Young, high priest; H. B. Dunshie, king; Thos. E. Wall, scribe; Irwin Spalding, captain of the host; J. A. Palmer, principal sojourner; Arthur Wall, royal arch captain; Jno. K. Clarke, master of third veil; A. J. Cram, master of second veil; Herbert Gerlie Purcell, master of first veil; Thomas Hughes, tyler.

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Honolulu Star-Bulletin